

Royal Academy of Music NEWSLETTER

Principal: Sir David Lumsden

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Photo: Rita Castle

Stephen Wick (left) and John Webb (right) with ophicleides

Serpents and Ophicleides?

The ophicleide, if you have not heard of it, is an obsolete keyed brass instrument of conical bore which is played with cup mouthpiece and was a development of the serpent. It existed in alto, bass and double-bass sizes, but only the bass was much used, and then mostly in military bands. However, it was also included in early scores of Mendelssohn, Berlioz, Verdi and Wagner before being superseded by the tuba. Stephen Wick, who is a freelance tuba player who also performs with early music groups on the serpent and ophicleide, is to become the first professor of ophicleide in history! Previously the instrument was taught in Kneller Hall and in Parisian military establishments, and John Wallace, the artistic director of the Academy's brass faculty, says that Berlioz very much wanted it taught at the Paris Conservatoire but they would have nothing of it ... it will now be taught regularly to Academy tuba students, as there is a great revival of interest in this instrument in European countries. John Webb, a collector, authority on and maker of brass instruments, joined Stephen Wick for his first all-day session at the Academy recently where the instruments were introduced to all brass students.

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Photo: Rita Castle

Australian tuba student
Greg MacNevin and serpent

Notepad

Glyndebourne again

A slight amendment to an item in January's *Newsletter*. Roy Henderson tells me that Winifred Radford, who is still alive, also sang in the first performance on the opening night of the Glyndebourne Opera House in 1934 (the role of Barbarina in *Il Nozze de Figaro*). Roy, however, was the first of the two to have actually sung on the stage - Count Almaviva appears in the opera much earlier than Barbarina! Roy's other roles at Glyndebourne during the seasons before the war included Papageno (*The Magic Flute*), Masetto (*Don Giovanni*) and Guillemo (*Così fan tutte*).

Scoring once!

Clive Richardson (1932) writes to ask whether any budding composers or arrangers would be interested in some specially-blocked MS scoring paper of which he has a great deal. The paper is blocked for woodwind, horns, brass, two percussion, harp, piano and strings. Please contact Mr Richardson on 081 788 4646 re pricing and availability.

David Munrow Collection

Thanks to Iaan Wilson (1966), who has been teaching natural trumpet and cornett at the Academy recently, the Academy has acquired the valuable collection of David Munrow's manuscripts, notes, books, music and other materials, which will be housed in Room 207. David Munrow, director of the Early Music Consort and a pioneer of the early music movement, died tragically in 1976 at the age of 34. The collection includes manuscripts and instrumental notes in his own hand, 200 folders prepared for recordings and concerts, 400 books and around 300 volumes of sheet music. Iaan will be preparing an article listing the contents of the collection in further detail for a future issue of the Newsletter.



David Munrow playing the bass courtault (taken from his book *Instruments from the Middle Ages and Renaissance*, OUP, 1976)

Jazzing it up

The Jazz Academy Summer School (15-22 August) has a glowing record of success with students of all ages and backgrounds. Courses will include *Improvisations 1917-1993*; *Jazz Strings*; *Singers and Accompanists*. Seven whole days (including evening jazz club at Regent's College) for £192. Bursaries are available for RAM inmates! Contact director Michael Garrick c/o RAM or 071 487 7501 (office hours) or 0908 648945 (after 6pm and weekends). Mike presents his Big Band in *The Royal Box*, a gentle and good-humoured view of Royal turmoils - plus some Ellington and *Dizzy* metrics, a tribute to Dizzy Gillespie - at the Purcell Room at 7.30pm on 8th May.

Viola Column

John White is still collecting material for his third book - *A Viola Players' Anthology* - which will include articles about British viola players in the 20th century. He is particularly keen to look at interesting photographic material which might be lying around in musicians' cupboards! If you can help John, please contact him on 0279 422567. All material will, of course, be returned to you.

Recently published or forthcoming editions by John include *Ballade in F minor for Viola and Piano* by Minna Keal (see Bush Telegraph) and *Scales and Arpeggios for Viola Players* by Watson Forbes with a new edition edited by John (Corda Publications - 3 books - available this month).

Heart Strings

Mrs H J Hasthorpe, administrator of Hands in Harmony (and a Junior Academy parent), will be visiting Romania from 12th April with some music students and musicians (five in all) to do some creative music workshops at orphanages and schools. They are collecting any good discarded strings for the Romanian orchestra. If any students, professors or colleagues would consider donating these, they would be most grateful to receive them - as this is an ongoing project, please bear this in mind even if you are not able to help at present. Please get in touch with Mr Hasthorpe at 38 Itterby Crescent, Cleethorpes, South Humberside, DN35 9QL (telephone 0472 697687).

Library computerisation

The library has recently purchased a computerised library system to replace the current manual catalogue and administrative functions. SIRSI's Unicorn system will support a catalogue with a greatly improved range of access points; users will be able to search for items by performer, duration of work, instrument combination and other elements, as well as by author/composer as at present. The manual systems now in operation can no longer cope with the increasing demand from students and staff, who require more sophisticated searching methods than we can offer at present. The conversion of the card catalogue is expected to be substantially completed by September 1993, and the library has appointed two cataloguers for a period of six months to assist in this major operation. Thereafter users will have access to the catalogue through computer terminals in the library, with the possibility in the future of linking the network to terminals all over the Academy building.

New appointment

The Academy is delighted to announce the appointment of Naji Hakim (organist of La Trinité, Messiaen's church in Paris), as visiting professor to the organ department.

RAM EFL looks East

At the Lille IATEFL Conference last October, Janet McAlpin, EFL tutor at the Academy, was excited to find that a Hungarian participant, Kata Iktzés, also specialised in English for Musicians at the Zoltan Kodaly Pedagogical Institute, Kecskemét. Kata, with two colleagues and nine students, recently spent a week touring UK music schools, giving concerts and talks about Hungarian music and the Kodaly philosophy of music education.

On 8 February they visited the Academy where they were received by the tutors and students of the Intermediate Certificate course. While the students took their visitors on a tour of the Academy and discussed mutual interest, the EFL tutors compared notes and agreed to exchange teaching materials. The afternoon ended with the singing of Japanese and Hungarian folksongs, the presentation of video and audio coursework from the Kodaly Institute, as well as a bottle of plum brandy to celebrate the end of the ICC final examinations in March. Students and staff intend to keep in touch with the Kodaly Institute; their summer courses are of particular interest since the teaching is through the medium of English.

... and further East

In January Máirín Dormer visited the Hong Kong Academy for the Performing Arts to renew links with the English Language Department staff whose work is broadly similar to the RAM's EFL courses. There are plans for very useful collaboration on text and audio materials. She was delighted to meet there a former RAM ICC student, flautist Izumi Nikaodo (1990), who is completing her professional diploma and teaching in the Junior Academy there. An exciting part of Máirín's visit was involvement in the final preparations for the arrival of another former ICC student, percussionist Makoto Nakura (1989), who was invited to give two marimba recitals and a masterclass at HKAPA in February.

Directory service

Newly published directories which may interest musicians include

The Early Music Yearbook 1993 (available from the National Early Music Association), which incorporates features on the early music world, a substantial directory of useful addresses, a buyers' guide to instrument makers etc. Available from NEMA, 8 Covent Garden, Cambridge CB1 2HR Tel 0223 315681.

The Performing Arts Yearbook for Europe (third edition, 1993) and *Music, Opera and Dance in Canada and the United States of America* (first edition, 1993). These two excellent directories list national organisations and resource centres, opera companies, orchestras, festivals, venues, promoters, agents, arts administrators and service organisations. The European yearbook is in English, French, Spanish, Italian and German. Both available from Arts Publishing International Ltd (telephone 071 247 0066).

RAM Club News

The RAM Club has some interesting jaunts planned for the future coming months. Firstly on 6th May we will be venturing outside the Academy to visit the Dulwich Picture Gallery, where Frank Wibaut will play Mussorgsky's *Pictures from an Exhibition*. Christopher Field, Deputy Master of Dulwich College and the Club's treasurer, has arranged for a colleague to give a guided tour of the gallery's famous paintings, and wine and cheese will be provided.

We are also looking forward to the Lesley Garrett Cabaret evening on 4th June. This will be a mixture of classical cabaret and music theatre, and Lesley will have as her guests Cavatina (Penny Mackay, Kate Elmitt and Hilary Fisher - all of whom have associations with the RAM). This will also be followed by supper. So book early!

Finally, we will be returning to our grass roots with a formal dinner in the Duke's Hall, which the Academy has allowed us to use. The date is 23rd June, and a Palm Court ensemble will provide dinner music; there will be a speaker and a surprise guest. Also on view will be a video of the Academy's 1922 Centenary celebrations and the 1972 150th anniversary film - both great fun to watch!

Joy Mammen
President

The Ultimate Minimalist Poem

O
It's the centre of love
It's an exclamation
It's a question
It's a story of
It's a circle
And a shape
And many other things
This poem does not need "
Or ' ' or ! or ?
Or explanatory notes
Or a title *



A Pound for Poetry

In the 1970s, Richard Reason (1970) was a composer with his music being performed at major venues like the South Bank, the Wigmore Hall and Channel Four television. In the 1980s Richard became a "piano man", rebuilding and selling pianos at his Tilehouse Street (Hitchin) premises and playing jazz at his own club. Now in 1993 he says he is a poet! In his own inimitable style, he is not waiting to be discovered. Advertisements in newspapers as diverse as the West Highland Free Press and Private Eye invite readers to send "A Pound for Poetry". Eight poems, nicely printed, which I think you will enjoy - he says! Contact Richard (or Carolyn Marsh) on 0462 454244 to support this worthy project - send a pound and you will be able to obtain a copy of these excellent, thoughtful poems to read to yourself and your friends. (* - Revised version see P5)

A week in the life ... The Medea Quartet



The Medea Quartet - Andrew Storey and Morven Bryce (violins), Duncan Ferguson (viola) and Judith Rees (cello) - have just been appointed Quartet-in-Residence at York University. Andrew writes of travels north.

We arrived in snow-covered Moscow in the evening after a very comfortable flight (we had been upgraded to Business Class!) and were met by the Borodin Quartet's personal interpreter who accompanied us on the hour-long drive to our flat in a western suburb of Moscow.

Professor Berlinsky telephoned the next morning to arrange our first lesson, giving us just enough time for an unscheduled rehearsal. All our lessons were held in the Tchaikovsky Philharmonic Hall, where the Borodin Quartet rehearsed. The rest of the week consisted of a similar schedule, rehearsals followed by a two-to-three hour lesson, covering Shostakovich 3, Prokofiev 2 and Schubert A minor quartets. Extracurricular activities included attending a concert at the Moscow Conservatoire given by Yuri Bashmet and students, and a freezing two-hour walk around Red Square.

The highlight of the week occurred on Russia's New Year's Eve (also Duncan's birthday!) when we were invited to take part in a concert of chamber music given by past and present pupils of the Gnsssen Institute of Music (now the Russian Academy). Here we performed Shostakovich's Quartet No 3, after which we were congratulated on our ability and understanding of this "particularly Russian work". This performance subsequently led to an interview the following day by the "Voice of Moscow" radio station who had a reporter at the concert. They also requested that we send them a recording of our Shostakovich for broadcast.

After a painfully early start on Friday 15th January, we were treated to four-and-a-half hours of Aeroflot service in a stationary plane while snow fell, and this time we were not in Business Class! We would like to thank the Academy for helping us finance this valuable experience, which has led to a further invitation from Professor Berlinsky to study with him in April.

Japanese Pilgrimage

Parnassus Far East Tour Winter 1992

The Parnassus Ensemble visited Taiwan and Japan in December 1992, appearing in venues including Taipei Symphony Hall, Osaka Symphony Hall, and Suntory Hall, Tokyo. Violinist **Peter Sheppard**, who directed the tour, writes -

As a non-authentic player, whatever that is, it's not often that one is asked to play Bach. It was therefore, with a mixture of alarm and wild excitement, that I viewed the prospect of a three-week tour performing all the Brandenburg concertos, the First Suite, the Violin and Oboe Concerto, the D minor Harpsichord Concerto and a Sinfonia. Only one or two members of Parnassus had ever visited Japan and, finding ourselves with a luxuriously spacious schedule, each day there was considerable pride at stake in finding the most beautiful temple or the most perfect garden. So the personal high points of the trip are musical, cultural, plain ridiculous or all three. Finding myself in the most fabulous concert hall I'd ever seen, packed to the rafters, trumpeter Ben Lees exploding into the finale of Brandenburg Two, lunch in a monastery overlooking Kyoto, violinist Roy Theaker's ever-more Biberesque ornamentation, the excitement of watching a performance develop through repetition and, as we all learnt to disagree on-stage. The ensemble consisted almost entirely of RAM alumni, and it would be ridiculous to single out anyone, except Jan Waterfield (harpsichord), who provided the backbone for all the concerts.

Harriet Rayfield, Roy Theaker, Arijit Chakravarty, Liz Williams, Andrew Storey, Ruth Slater (violins); Philip Sheppard, Joely Koos (cellos); Paul Moylan (bass), Emily Beynon, Susan Torke (flutes), Juliet Lewis, Gaetan Le Divelec, Matthew Draper (oboes), Ben Lees (trumpet), Kevin Elliott (horn), Janet Waterfield (harpsichord).

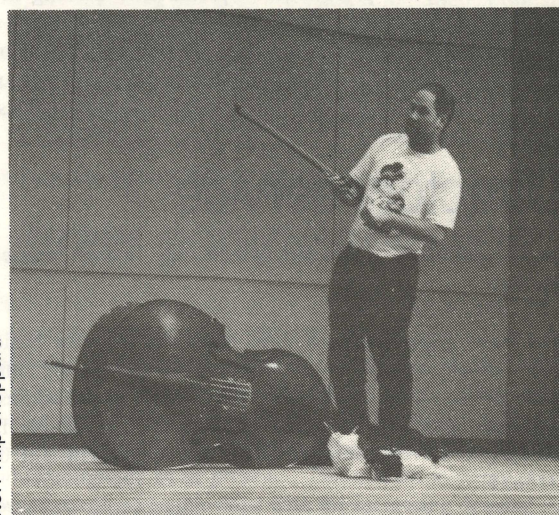


Photo: Philip Sheppard

Double bass player Paul Moylan on stage in Osaka

The Parnassus Ensemble has released the first recording (CDE 84243, Meridian) to bring together Michael Haydn's two groundbreaking violin concertos, along with his *Applause* Sinfonia and a late divertimento. Soloist is **Peter Sheppard** (1989), who will be making his debut with the Moscow Radio Orchestra conducted by Fedoseyev in the Tchaikovsky Hall in September, playing the Tchaikovsky concerto, to be recorded live by Melodiya for release on CD.

WORDS FROM A WANDERING WALKER

Timothy Walker, professor of guitar, reports
on a year in which the British Council kept him busy

In February the Council arranged a two-week (solo) trip to Cameroon. It was very much an experiment on their part as Western-type classical music concerts are virtually unheard of there. I did eight concerts and three workshops and must say the BC did an excellent job of finding good places for me to play and of publicising the events.

In the workshops I kept it very general, discussing mainly technical exercises that can be used for any kind of guitar playing. The programmes were of a very digestible (but not to say unwholesome) variety - mostly folk-inspired music (here we have a commercial break to say that much of it can be found on *Classical Folk*, Hyperion KA66027), but also including some of the "Top 10" guitar favourites plus *You Asked For It* by ex-RAM man David Bedford, which employs, besides the usual number of digits, a teaspoon, rolled-up paper and "squeaky" fingers - this piece always goes down very well because besides being a good example of "modern" music, it also has a real sense of humour. Much appreciated were the African pieces, especially Masanga, which had audiences clapping and virtually dancing in their seats - not something one finds happening on the South Bank very often.

Cameroon is a big, beautiful country and it gave me a chance to play havoc with the French language. The food was good, though I didn't get round to trying any snake or monkey that was on offer on the roadside. April found my flute partner Judith Hall (a record we made last December should be out soon) and I staying in a very posh B&B called the Ankara Sheraton (where we also gave our first British Council concert) in Turkey - I played rather like a bird of the same name. Thankfully the other concerts went well, including one at the British Ambassador's residence - this was followed by one of my favourite aspects of Turkish life, namely a wonderful meal, especially designed to make the belly dance.

Istanbul is a fascinating city where you can hardly turn a corner without stubbing a toe on something at least 2,000 years old. A visit to the Topkapi Museum is a must; and a visit to the Harem makes you realise that in pre-TV times life would have been very boring without a Scheherazade.

After visits to Tanzania and Zanzibar in July, I went to Rio to act as one of the judges in the Villa-Lobos international guitar competition. There was a very high standard and it was no easy task choosing the winner (I was relieved to be one of the judges and not one of the judged) who was a Cuban, Joaquim Clerch. Rio may not be so interesting architecturally but it is an exciting city to visit, with many famous beaches and amazing mountains - try the Folkloric museum just outside Rio and, of course, the Villa-Lobos museum which is in a lovely turn-of-the-century house full of original manuscripts etc (I was given an enormous catalogue of the great man's works by the museum's director

Turibio Santos - which is now in the Academy's Library).

From Rio I flew to Kingston, Jamaica via Miami. Hurricane Andrew beat me to it and resulted in my trying to find some airport floor to sleep on - quite a change from the Sheraton - but I was a lot luckier than many of the locals. At the first concert at Kingston University they turned away many people. There was a lot of interest in the workshop there and it looks like a guitar society will be created soon. At a party I met two ex-RAM students; one, Olive Lewin, now a highly respected musicologist - she gave me some articles and music from the Caribbean which can now also be found in our Library.

The last part of this British Council trip took me to Belize - not a place I'd ever thought of visiting but a delightful surprise. Belize City is a real 1920s colonial town. The recital in the arts centre was packed and, although there was a lot of competition from a pop group playing about a mile and a half away celebrating their National Day, I think most of the applause was for me. Belize has very beautiful countryside and I saw my first Mayan ruins - a remarkable bit of architecture (would love to play a concert there). The second concert was in the garden of the British High Commissioner's residence - and what a glorious garden, full of vibrant tropical colours! I came back to London via California (to see some friends and also my beloved, wondrous Redwood trees) and New York (to play some needle chess with another old pal). Enjoyable jaunts - thanks to the British Council.



The Ultimate Minimalist Pqem
(Revised Version - see P3)

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Richard Reason

**A very happy birthday to
former professor and Fellow, Rex Stephens,
who will be 80 on 25th April**

Bush Telegraph

The Ambache Chamber Orchestra - piano/director **Diane Ambache** (1967), leader/director **Sophie Langdon** (1978) - performed Mozart's Symphony No 40 and Piano Concerto No 17 and the first modern London performance of the Piano Concerto in G minor (c1750) by Wilhelmine von Bayreuth at the Queen Elizabeth Hall on 16 March.

The Reverend **Anne Ballard** (1977) has left her post as Chaplain at the Royal College of Music to begin her new appointment as Director of Christ Church Cathedral in Oxford.

Meriel Beynon (née **Bevan-Powles**, 1962), who studied on the Speech and Drama Course, is now head of drama at Rosebery School, Epsom. Meriel's daughters, harpist **Catherine** and flautist **Emily**, are both recent RAM leavers.

Bonaventura Bottone (1972) sang the role of Fernando and **David Barrell** (1985) the role of King Alfonso in performances of Donizetti's *La Favorita* for Welsh National Opera in Cardiff, Bristol, Southampton, Oxford and Birmingham in March 1993 and at the Royal Opera House, Covent Garden.

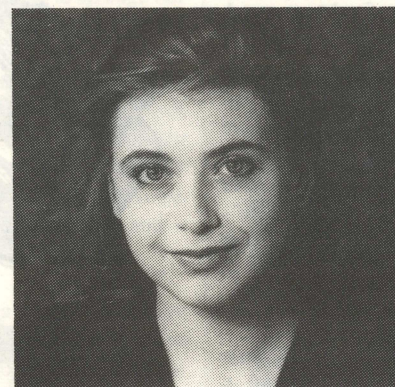
Alan Brind (1991) is leader of the European Community Youth Orchestra and has played with them under many famous conductors, touring in India and Russia as well as most European countries. He is also principal violin of the recently formed European Soloists ensemble, and directs and plays as soloist with the London-based St Bride's Chamber Orchestra.

Anthony Cain (1975) has been appointed director of music at Downe House School in Berkshire. Also teaching on the staff are **Andrea Williams** (née **Howson**, 1989), **Rosemary Kimmins**, **Cecilia Lunn** (1962), **Gill Lovett** (1952), **Josephine Butcher** (1968) and oboist **Gaetan Le Divelec** (1992).

Viola player **Helen Callus** (1990) graduated from the RAM and went to the Peabody Institute in Baltimore, USA, to continue her studies with Paul Coletti. She currently holds a full scholarship in the Graduate Performance Programme. Since moving to the USA she has worked with the Annapolis, Gettysburg, Salisbury

and Harrisburg Symphony Orchestras, the Baltimore Chamber Group and the Bach Ensemble of Baltimore, where she holds the position of Principal. She was recently also asked to become the Assistant Principal of the Maryland Symphony under the direction of Barry Tuckwell, and she is also Principal of the Peabody Symphony Orchestra. She has given many performances throughout Baltimore as both recitalist and chamber musician as well as concert soloist and orchestral player, and she will shortly premiere the work *Serenade* by Michael Brown, written for her and arranged for viola and trio. Plans for 1993 include performances of Bach's Brandenburg Concerto VI for two solo violas with the Bach Ensemble, and a recital as guest violist with the Maia String Quartet (Peabody's Graduate Fellowship String Quartet). Helen has recently been appointed assistant to Paul Coletti and, although she will be moving to New York in the fall to study at the Juilliard, she will remain Mr Coletti's assistant in Baltimore throughout this period.

Congratulations to singer **Nicolas Cavallier** (1988) and his wife on the birth of their son Lorenzo, in Milan.



Helen Callus

A highly successful programme entitled The Norwich Schubert Weekend was set up by singer **Nigel Cliffe** (1984) and agent Maggie Whitman at The King of Hearts in Norwich over a weekend at the end of January, in celebration of Schubert's birthday on 31st January. Robin Golding gave a pre-concert talk which was followed by a recital of *Winterreise* given by Nigel and pianist **Paul Turner** (1983). On the Saturday, The Lyric Quartet - violinists **Patricia Calnan** (1976) and **Harriet Davies**

(1987), Nick Barr (viola) and cellist **David Daniels** (1982) - performed Schubert's *Quartettsatz* and *Death and the Maiden*, and Haydn's *Sunrise Quartet* in B flat major Op 76. On the Sunday morning **Jonathan Plowright** (1983) gave an all-Schubert piano recital and in the afternoon he was joined by two other members of Capital Virtuosi, violinist **Rita Manning** and cellist **Nicholas Cooper** (1983) for another all-Schubert programme. This was the first series to be promoted by Maggie Whitman Management, a newly-formed enterprise based in Norwich and devoted to the management and promotion of classical artists and concerts. Nigel and Maggie, who are hoping to repeat the weekend on each year leading up to the bicentenary of Schubert's birth in 1997 can be contacted on 0603 482482. Nigel also reports that his wife, **Caroline Leeks**, gave two recitals in Berlin in July, including *The Heart's Assurance* by Tippett and Mozart's *Exultate Jubilate*. She also sang the role of Fanny in Rossini's *La Cimbale di Matrimonio* for Opera de Camera. Nigel will perform Samuel Barber's *Dover Beach* at Holkham Hall, Norfolk in April.

Wandsworth Borough Council has taken the unusual step of creating a post, at Principal Officer Level, of Development Officer - and **Roger Crocker** (1973) has been selected to fill it. Roger says that the job is an exciting challenge; it is apparently not quite the "old" Inspector/Adviser idea, but a position which will be more concerned with the development and planning of music throughout the whole authority. Roger is an experienced classroom teacher of 20 years' standing in the state sector in Enfield, Ealing and Hounslow and has maintained his connections with the performing world as an accompanist with his wife Vanessa Smith, as an organist and as an Associated Board and GCSE examiner. He also finds time to adjudicate when his particular interest in music education and keyboard are much in demand. Roger has also set up a music resource base including, for the first time in the borough, a collection of orchestral and wind band scores, the whole vocal score collection from the Wandsworth Boys' Choir, and curriculum support materials for classroom teachers. The support also includes the latest computer and keyboard

packages from IMPAC, Yamaha and Roland.

Composer and former professor at the Royal Northern College of Music, **Paul Crunden-White** (1960) has visited the Academy on a couple of occasions over the past few weeks. He has recently finished a set of piano preludes and a divertimento for horn and trombone.

Oboist **Stella Dickinson** (1976) was a founder member of the avant garde group *Lontano*, with whom she played principal oboe/cor anglais for ten years (1976-86). In October 1992 she played at the Cork Jazz Festival, giving a recital at the Triskell Arts Centre of music written and arranged by Paul Hart. **John Dankworth** (1946) and Cleo Laine were amongst the illustrious and most appreciative audience. Over the last three years Stella has enjoyed cultivating her orchestral freelance work, particularly since resigning her post as principal oboist with London City Ballet. In the last year she has played with the London Festival Orchestra for the Cathedrals Tour and taken part in a tour of the Far East (Singapore, Malaysia, Taiwan and Hong Kong). A recent project with which she has become involved is the New Queen's Hall Orchestra, in which she plays a 1900 (Cabart) oboe. The Orchestra aims to emulate the sounds originally produced by the Queen's Hall Orchestra formed by Sir Henry Wood at the turn of the century. Stella, whose modern instruments (cor anglais and oboe) are made by Roland Dupin, also teaches the oboe at the Colchester Institute having taught for Hertfordshire for ten years. One of her first pupils, Helen Powell, is now 2nd oboist with the BBC Welsh Symphony Orchestra. Stella recently recorded solo oboe jingles for Classic FM. Readers may like to know that Paul Hart is the composer of the Classic FM theme (and, of course, all the variations). The main theme was recorded by Paul with the Royal Philharmonic Orchestra.

Wendy Eathorne (1965) studied at the Academy from 1959-65. On leaving she joined the cast of the West End show *Robert and Elizabeth*, gaining invaluable acting experience with such famous actors as Keith Michel and Sir John Clements. Twelve years of operatic stage experience followed, always taking soubrette rôles with companies like Glyndebourne Festival Opera, the English and Welsh National Operas and the Royal Opera House, Covent Garden. After hearing her in various coloratura rôles with the Handel Opera Society, the agents Ibbs and Tillet realised her potential as a

concert singer and she became one of their busiest sopranos, singing abroad frequently, for the BBC as a recitalist and in many promenade Concerts, including two first nights, under the batons of Rattle, Boulez, Haitink, Davis, Horenstein, Boult, Leinsdorf and Pritchard. In 1975, after the birth of her daughter Alice, Wendy's deep commitment to her family drew her back to a more settled life in England. She was therefore delighted when in 1985 Meredith Davies, the then principal of Trinity College of Music in London, invited her to teach at the College. Five years later, the present principal, Philip Jones, asked her to take the position of Head of Vocal Studies, Opera and Music Theatre.

The **Emperor Quartet** (**Martin Burgess** and **Clare Hayes**, violins (both 1990), **Fiona Bonds** (1989, viola) and William Schofield cello) have had two recent successes - they were awarded the main prize for the John Tunnell Trust which gives them some 12 concerts for Scottish music clubs and an Edinburgh promotion in the Queen's Hall, and they have also been accepted onto the Live Music Now! scheme.



Stella Dickinson



Wendy Eathorne

Congratulations to soprano **Lesley Garrett** (1979) on the birth of her son, born New Years' Day and weighing in at 6lbs 1 oz. Lesley was recently awarded the *Variety Club of Great Britain - James Carreras Award for Best New Talent of 1992*.

Pianist **Kathleen Davis** (1968) and her daughter, violinist **Miriam Gilbert** (1990) have had a busy year with concerts, performing with **Roger Cutts** (1967) for the Council for Music in Hospitals, which has sent them off to Bristol, Sydenham, Central London, Redhill and Hampshire. They have also given lunchtime recitals at St Martin-in-the-Fields, St Lawrence Jewry and in the foyer of the Royal National Theatre. Kathleen recently accompanied a group of Barnet schoolchildren in a Capital Radio concert of carols in December. In March they put on a series of chamber music and jazz in Barnet, and both Kathleen and Miriam continue to perform orchestral and quartet work and as well as playing for the Dance Department of Middlesex University for whom Roger is also pianist.

Viola player **Esther Geldard** (1992) and percussionist **Lee Stanley** (1990) married in May 1992 and are living in Bedfordshire where Lee is currently head of percussion for the local authority. Esther is at present on trial with the Philharmonia and flies to Salzburg once a month to have lessons with Thomas Riebl, with help from the Munster, Martin and Fleming Trusts. She is also freelancing with the English Chamber Orchestra and London Mozart Players and she continues to enjoy giving solo recitals around the UK.

A welcome visitor to the Academy was **George Hankin** (1929-36) and his wife, who visited after many years.

Inter Artes was founded in 1988 by composer **Ho Wai-On** (1971) to create and perform works which combine music, dance, drama and visual arts across different cultures. Forthcoming events include *The World of Lu Hsun* which presents a fascinating blend of new and traditional British and Chinese, inspired by the great Chinese writer Lu Hsun (1881-1936) and explored through music, dance and theatre. This will preview on 18th April at the Charles Croyer Theatre, Carshalton, with the world premiere given on 23rd April at the Midlands Arts Centre in Birmingham and the London premiere on 2nd May in the Purcell Room on London's South Bank. The links between traditional Chinese music and works staged by Inter Artes will be discussed at

a workshop at the British Music Information Centre on 27th April, and a further project, *Hwayuen* (flower garden) *Journeys*, supported by the Arts Council, is a large-scale live art project to interpret the principles of a Chinese landscape garden and to explore Chinese spiritual philosophy.

Violinist **Monica Huggett** (1974) launched upon a six-concert series with the Trio Sonnerie to include Bach's complete chamber music with violin, with all his unaccompanied violin sonatas and partitas thrown in. The concerts are monthly at the Wigmore Hall and three of the programmes will be repeated at the Holywell Music Room in Oxford.

Minna Keal (née **Nerenstein**, 1929) writes to say that the Aldeburgh Foundation has commissioned a cello concerto from her, to be performed at their Prom on 20th August 1994 - her 85th birthday! - by the City of London Sinfonia conducted by **Richard Hickox** (1963) with soloist Alexander Baillie.

Pamela Kenway (née **Price**, 1951) is currently an Associated Board Examiner and has recently returned from a Hong Kong tour. She is a former examiner of the London Institute of Education, and has written music for BBC Schools.

Andrea Lambelle (1988) writes from Doha, Qatar in the Arabian Gulf, where she has been teaching music at the English Speaking School since 1992. She continues to teach privately and to perform, and would be delighted if former friends would get in touch with her at the Doha English Speaking School, PO Box 7660, Doha, Qatar, Arabian Gulf.

Dorothy Lavelle (née **Beedle**, 1955) retired from school music teaching four years ago. She has always taught piano privately, has trained many choirs and, in January 1988, passed the ARCO exams and in April 1991 obtained the LTCL. She is organist and choirmaster at Cleveleys Parish Church in Lancashire.

Helen Lawrence's (1965) forthcoming recital at the Purcell Room (16th May) has a most interesting and unusual programme. The songs are all by Latin American composers, many of them never performed in this country before. In addition to music by Villa-Lobos and Ginastera, there are works by Brandao, Guastavino, Fernandez, Nobre, Nepomuceno - "the father of Brazilian music" - and others. With Malcolm Martineau at the piano she will also be recording a half-hour selection of the

programme for BBC Radio, produced by **Jillian White** (1964). Helen has had an exciting and busy time since switching successfully from soprano to mezzo-soprano repertoire. Engagements have varied from a guest appearance as a singer on BBC TV's *House of Elliott*, to a trip to Berlin to sing the role of Meme in Berthold Goldschmidt's re-discovered opera *Der Gewaltige Hahnrei*, both for a Decca recording and in a concert performance at the Berlin Philharmonic Hall.

Joanne Lloyd (1990 - now Lansbury for Equity reasons) is touring in *The Sound of Music*. By sheer coincidence she takes over from **Samantha Lavender** (1990).



Helen Lawrence

Noel Long (1948), Director of the Ernest Read Musical Association, has announced plans for the forty-fifth summer school to be held at St Mary's, Wantage, between 31-7 August. Tutors will include Noel himself and cellist **Nicholas Gethin** (1976). There will be two large symphony orchestras made up performers at roughly Grade VI to VII standard and another Grade VIII and above, a voluntary chamber orchestra, and courses in basic conducting, percussion and choral course. Further information from ERMA at 9 Cotsford Avenue, New Malden, Surrey, KT3 5EU.

Anne Mason (1977) will sing the role of Emilia in the Royal Opera House production of Verdi's *Otello* in May 1993.

Jordi Maso, who left in July 1992, has won two piano competitions in Spain - first prize winner in the City of Albacete competition and joint winner of the Salvador Montsalvatge International Competition.

Neil Morley (1985) pursued a brief career as a cellist in the Radio Telefis Eirann Symphony Orchestra from 1986-88, based in Dublin. After his contract ended, he found it difficult to find further employment of a similar nature and therefore he enrolled on a degree course in Communications Engineering at Leeds Polytechnic, which he has recently completed, obtaining a first class honours degree and the final year IEE prize. Neil and **Lynne** (née **Foulston** (1984), who married last July, have now moved to Ipswich where Neil has started a new job with British Telecom working within BT's Communications Architecture and Standards area. During their first year of marriage, Neil and Lynne gave many joint guitar and cello recitals. Lynne is currently teaching guitar in local private schools in and around Ipswich, and has recently been asked to play the Rodrigo Concerto with an orchestra in Dorset.

Paul Murphy (1988) has been appointed Staff Conductor to the Birmingham Royal Ballet.

Bernard Newman (1970) has been appointed Director of Music at Monkton Combe School in Bath.

Andrew Parmley (1978) has moved from Forest School to become Director of Music at South Hampstead High School. In July 1992 he was elected to the Court of Common Council in the City of London, where he represents Vintry Ward. Dr Parmley is organist of Wren's Lantern, St James' Garlickhythe, EC4

Spanish pianist **José María Parra Mas** (1992), who won the prestigious Gerald Moore Prize for Accompaniment in 1991, and Portuguese soprano **Cécilia Fontes** (1990) have been accepted onto the panel of Live Music Now!

Malcolm Pike (1972) has been appointed Director of Music at Westonbirt School in Gloucestershire.

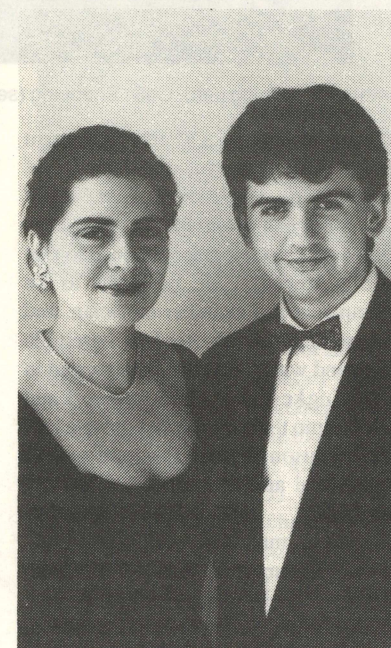
Charles Pollard (1976), who studied violin with Sidney Griller and viola with Max Gilbert writes: "When I left the RAM in 1976 I worked as a freelance orchestral player in London, with Kent Opera and Opera 80. I played with Divertimenti, becoming chairman of its Board in 1979. This led me to take an interest in business, and in 1981 I started the Master's Degree in Business Administration (MBA) at the London Business School in Regent's Park. This full-time two year course was demanding (not having a first degree and it being a new subject) but I graduated in 1983,

LBS's first musician "post-graduate". My first job was as the assistant to the chairman of a group of exhibition, catering, distribution and security companies at the Earl's Court Exhibition Centre. When he moved to the P & O Cruises in 1985 I went with him, and I was made commercial director of P&O Canberra Cruises in 1986. This involved a lot of travel on cruise ships as well as all the usual sales and marketing director's responsibilities. I was frequently seasick! So I left that job in 1988, and after a short and successful battle with the bottle (the musician's curse - I'm now five years without a drink!), I joined Thomson Holidays as their general manager in charge of overseas development. There I devised and started up a new brand of food and entertainment service in Spanish hotels; and in 1990 I was promoted to managing director of Portland Holidays with sales of £80 million to look after. This was a long way from the job of a second violin on a fixer date, and infinitely more fun! In 1992 I left the Thomson Group and spent most of the year in Thailand writing guidebooks and absorbing their fascinating culture. I am currently self-employed, running a consultancy service and a mail order business. It's good to be my own boss again. I have not played since 1981, and have not missed it for one minute. I would be very interested to hear from any old friends; and anyone who would be interested in teaming up to develop an educational programme for music students about to leave college."

Recent performances of works by composer **Paul Reade** (1965) have included a live broadcast from BBC Pebble Mill in Birmingham for Radio 3 of his *Aspects of a Landscape* - the version for flute played by Philippa Davies; two performances of *Cinderella* in December with children's presenter Andy Crane as narrator conducted by Philip Ellis (1984) with the Orchestra of St John's Smith Square, with the premiere of the ballet version taking place on 13th April at Sadler's Wells Theatre commissioned and performed by the National Youth Ballet. His music for the ballet *Hobson's Choice* was performed in February by the Birmingham Royal Ballet and there will be further performances on tour and in January his *Chants du Roussillon* was performed by the Manchester Camerata conducted by Simon Wright at the Royal Northern College of Music.

Tenor **Huw Rhys-Evans** (1986) has recorded a CD of Mendelssohn's comic opera *Die Hochzeit des Camacho* with the Flanders Music Festival; and CDs of

La Calife of Bagdad (Boeldiu) and another of Welsh folk-songs with the harpist Ieuan Jones on the Claudio label. From January-March he performed in Verdi's *La Traviata* at the Chatelet Theatre in Paris, and in a performance of Henze's *The Voice* with the Paris Contemporary Orchestra at the Chatelet concert Hall in January. In January he sang in a performance of Strauss's *Salome* at the Bastille Opera House, and in December last performed a series of *Messiahs* in Singapore



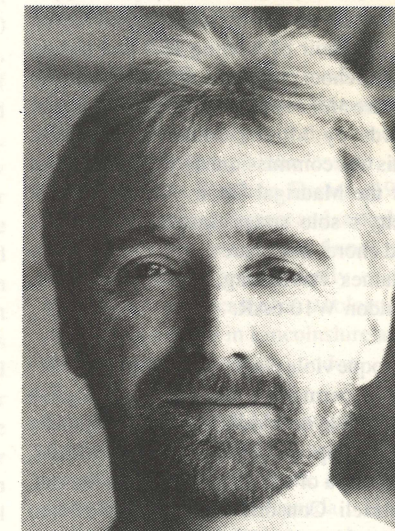
José-María Parra Más and Cécilia Fontes

Margaret Riches (née **Ollard**, 1975) writes that one of her most rewarding parts of the week is her work with Musical Keys, a registered charity, where she works with small groups of children of all ages and abilities performing songs with puppets and toys and making music with instruments. The group is sponsored by Norwich City Council, The Spastics Society and The Michael Tippett Musical Foundation. Margaret also teaches piano at home.

Gareth Roberts (1970) entered the RAM as a pianist, and left after completing the GRSM course as a singer. On leaving the Academy he joined the BBC Singers. During his stay with the Singers (13 years), he appeared as soloist on numerous recordings and public concerts, the most memorable for him being the 1980 Last Night of the Proms. On leaving the Singers in 1983 he became involved with many other choirs and opera companies, including the Ambrosian Opera Chorus, London Voices, London Sinfonietta Voices, Nigel Brooks Singers, Geoffrey Mitchell Singers, The Monteverdi Choir,

The Schutz Choir, Groupe Vocal de France, Netherlands Radio Choir, Netherlands Opera, Lyon Opera, English National Opera and the Royal Opera, Covent Garden. In 1988 he visited Brazil with the BBC Singers and, whilst there, he was invited to return to Recife, in the north of Brazil, to give a recital and teach at the conservatorium of Pernambuco. He was also involved in assisting the British Council in awarding bursaries for two students to study in the UK, one of whom is at present studying at the Academy. Gareth has recently recorded *Comfort Ye* and *Every Valley (Messiah)* with the London Symphony Orchestra, and the lead vocal in a scene from a new *Pink Panther* movie. He teaches singing and piano and is now the head of the vocal faculty at the summer choral course held annually in Canterbury.

Bassoonist **Paul Rodgers** (1976) went to South Africa in 1976 and became principal bassoonist in the Durban Symphony Orchestra, the PACT Orchestra at the State Theatre in Pretoria and the National Symphony Orchestra of the South African Broadcasting Corporation, with whom he still plays. He is also the manager and principal bassoonist of the Transvaal Chamber Orchestra (a private orchestra sponsored by big business in Johannesburg, very involved in music education for black South Africans) and, aside from his orchestral commitments, he teaches at the University of Pretoria and runs a very busy agency which specialises in putting together large ad hoc orchestras. Projects



Paul Rodgers

have included, for instance, for the opening of the Johannesburg Civic Theatre, putting together and 80 pieces orchestra for the Dance Theatre of Harlem. Paul notes: "Up until now his agency has concentrated on the local market, but

there is a definite gap in the market with regard to international conductors and soloists, and I would like to expand my business base to include this market. So please print this information, plus my address, phone number and fax number, and perhaps I will be able to arrange concert tours for conductors and soloists with the seven orchestras we have in South Africa. I would also like to help place orchestral musicians in vacant positions in local orchestras". Contact Paul at The Paul Rodgers Agency, 47 5th Avenue, Parkhurst, Johannesburg, South Africa. Tel and Fax 776060.

Composer **Betty Roe** (1952) is looking forward to the fulfilment in March of a project that has been with her for several years. In 1985 she wrote a chamber opera, *Canterbury Morning*, to a libretto by Ursula Vaughan Williams, built on her idea of the relationships between seven of Chaucer's pilgrims when they reached Canterbury. The opera had several performances, including one in Canterbury Cathedral itself, and Betty vowed to write a companion piece, using 1990s versions of similar characters. The libretto, by her long-time writing partner Marian Lines, is set in the departure lounge of an airport, where the seven characters are temporarily stranded. *Canterbury Morning* and *A Flight of Pilgrims* will be performed as a double bill in Oakham on March 26th and in London two days later; the performers will be East Midlands Opera. Betty has other first performances of late: Northern Chorale premiered *Blessings*, a choral work for women's voices, at St James's Piccadilly on 27 February, and on March 18 the choir of Notting Hill and Ealing High School premiered at St John's Smith Square *Make All Things Well*, a setting of words by Mother Julian of Norwich. This was commissioned by Gordon Pullin for the Madrigal Choir. Leaflets about Betty's solo songs, instrumental music and choral music are now available from Thames Publishing, 14 Barby Road, London W10 6AR.

Baroque viola player **Jane Rogers** (1991) has a permanent job with the English Concert as no 2 viola. She has freelanced with groups including the Hanover Band, Orchestra of the Age of Enlightenment, Gabrieli Consort, Collegium Musicum 90, and has also formed a classical string trio with Rachel Podger and Helen Gough.

After leaving the Academy, **Prabhu Singh** (1962) became assistant director of music at Oundle School, then director at Dauntseys and Bryanston. Since 1972 he has been head of performance and



Anthony Shepping (left), Colin Shepping (second from right) and the staff of Chimes

course leader for MA (Performance) in the Department of Music, University of Huddersfield. He is starting an MPhil/PhD on *English Piano Music of the 20th Century*, with particular reference to that of John Ireland. He performs as an accompanist and chamber musician, and is a member of the Aeolian ensemble (piano and wind). Prabhu is interested in developing keyboard laboratory work and research into the dynamics of the teacher/pupil relationship in the one-to-one instrumental and vocal teaching.

Academy alumni taking part in or having works performed as part of the 50th anniversary celebrations of the Society for the Promotion of New Music in March included composers **Geoffrey Alvarez** (1984), student composer **Joanna Ive**, **Harrison Birtwhistle** (1958) and **Paul Archbold** (1986); **Jane Manning** (1960) and her group Jane's Minstrels gave an ensemble workshop at the Guildhall School of Music, **Christopher Bowers Broadbent** (1966) an organ workshop, **Paul Patterson** (1968) and Academy professor Justin Connolly directed workshops at the Academy.

Touring with English Touring Opera (formerly Opera 80) are **Richard Farnes** (1990) conducting performances of Verdi's *Falstaff*, **Mark Shanahan** (1985) conducting performances of Mozart's *Così fan tutte* and singers **Gemma Carruthers** (1988) and **Roger Langford** (1990).

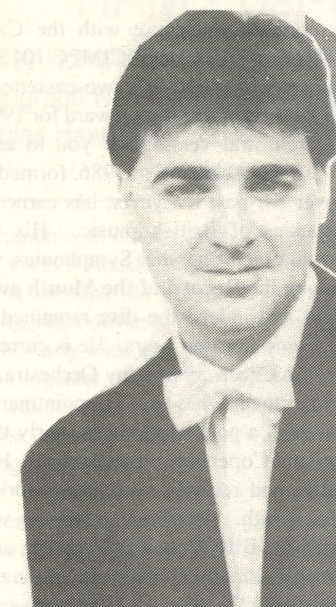
Anthony Shepping (1973) writes: "On leaving the RAM I decided I needed, temporarily at least, to supplement what was surely going to be an illustrious piano-playing career! Seeing the shortage of music shops providing a reliable and efficient service, I opened the Kensington Music Shop in the basement beneath my father's shop. Intended only as a part-time enterprise, the early days in business

were spent collecting from the publishers in the morning, opening shop in the afternoon, and playing in a night-spot until 2am. Within three years the shop had moved up onto the ground floor and nearer to South Kensington station. Further expansion followed: in 1977 we acquired the Chimes Music Shop, a shop I became familiar with during my days at the Academy and which has been in Marylebone High Street for over 50 years. 1985 saw the start of the Barbican Music Shop, near to the Guildhall School of Music and Drama. The three shops act as one group, realising the urgency with which students and professionals require music. With the choice of stock between three locations, and collections and deliveries three times per week, I would like to think deadlines are always met. Academy students, past and present, are always welcome at each of the shops and are given the customary 10 per cent discount. Being responsible for the running of the three shops, unfortunately, doesn't leave me with enough stamina to continue with the night-spot, however I do still enjoy playing regularly!"

Congratulations to pianist **Zoe Solomon** (1990) and cellist **Robert Max** (1987), who married on 21st March. Robert will be performing as a member of the Barbican Piano Trio on 25th April in the Wigmore Hall Coffee Concert Series, and Zoe will give concerts in Germany in Cologne, Mainz and Trier following a broadcast she gave with a German cellist on German Radio in January. Zoe and Robert were recently awarded the second prize in The Parkhouse Award, the competition being open to any combination of stringed instruments with piano. They will give a Purcell Room Duo Recital on 11th July this year, have a tour of Scotland planned for later in the year, prior to which Zoe is off to the Dartington International Summer School with her newly formed Martin Piano Trio

to perform at the Festival and to coach on the course.

When conductor (and trumpeter) **Ron Spigelman** (1989) finished his successful stint as the Western Australian Symphony Orchestra's conductor-in-training, the Australian Broadcasting Corporation decided to award Ron a second year based on his success - from January this year he has been resident with the Queensland Symphony Orchestra. During his first year, Ron conducted in excess of one hundred works, including 33 orchestral concerts, three performances of *Carmen* for the Western Australian Opera Company, and four studio recordings for broadcast. He also took part in six conductors' workshops with Jorge Mester, the orchestra's chief conductor, and has been guest music director of the WA Symphony Orchestra and Opera Choruses, as well as conducting performances with the Queensland, Adelaide and Tasmanian Symphony Orchestras.



Ron Spigelman

Cellist **Melanie Cortese** (née **Turner**, 1980) spent from 1981-86 playing for opera performances at La Fenice in Venice, at the Rome Opera and the Orchestra Filharmonia Veneta. She also performed with Luciano Berio's Orchestra Regionale Toscana based in Fiesole, near Florence. She returned to the UK in 1986 having formed the Duo Symmetry and she now works with her husband as a duo performing recitals, concerts and business functions. Melanie has two young daughters.

A tour around the South Bank programme in February show that **Ross Pople** (1964) conducted the London Festival Orchestra in the orchestra's recent birthday



Melanie and Albert Cortese

concert; **Mark Wigglesworth** (1989) conducted the BBC Symphony Orchestra with soloist **Joanna MacGregor** (1983, piano), whilst on the same evening in the Queen Elizabeth Hall **Christopher Warren-Green** (1975) directed the London Chamber Orchestra. **Philip White** (1979) conducted the Insurance Orchestra in the Queen Elizabeth Hall, and the same evening **Felicity Lott** (1973) and **David Wilson-Johnson** (1976) with Anthony Rolfe-Johnston were soloists in the first of two performances of Haydn's *Creation* with the London Philharmonic Orchestra conducted by Roger Norrington replacing the ill Klaus Tennstedt. **Timothy Salter** (1965, piano/conductor) performed with oboist Edwin Roxburgh, the Gagliano Trio with members of Sounds Positive, a programme entitled *Oboe Perspectives* in the Purcell Room. The programme also included a new work by Timothy Salter for oboe/cor anglais and piano. Pianist **Iain Burnside** (1979) and tenor Martin Hill performed a programme of songs by Brahms, John Ireland and Tippett. Baroque oboist **Matthew Dixon** and was with Les Vents Devienne in Purcell Room **Michael Dussek** (1980, piano) with violinist Peter Tanfield and the Ondine Ensemble performed a programme entitled *La Belle Époque* in the Purcell Room. **Adrian Leaper** conducted the Royal Philharmonic Orchestra in a Valentine's Day concert, and **Nancy Yuen** (1988) took part in a Chinese Spring Festival Concert - an evening of operatic arias, violin music and ballet by Chinese artists. Tenor **Bonaventura Bottone** (1972) was a soloist in a Grand Classical Gala with the National Symphony Orchestra

conducted by Anthony Inglis and **Adrian Leaper** (1973) again conducted the City of London Sinfonia in a performance which included the first London performance of Maxwell Davies' *The Turn of the Tide*. Pianist **Peter Pettinger** (1968) and Ruth Waterman violin performed in the Purcell Room, and **Mark Wigglesworth** conducted the BBC Symphony Orchestra with soloist, pianist Yvonne Loriod, in the orchestra's *French Connection* series. Finally, in the RFH - **Noel Long** (1948) was the commentator in a concert given by ERMA.

Malcolm Tyler (1953) writes that he recently took early retirement as Northamptonshire's Music Inspector and Director of the County's Music School. That was after 25 years in the (his home) County, preceded by three years as Music Organiser in Banffshire. His time in Northants has been enormously exciting and rewarding, having been closely involved in the development of the Music Services to a very extensive quality operation. Malcolm lists many highlights - like taking 1400 singers and the Youth Orchestra from the County to the Royal Albert Hall on five occasions for a blind charity concert, Schools' Proms, appearances at the Festival Hall, overseas tours, even appearances on Blue Peter. He writes that retirement is the greatest misnomer in the world, there are so many things to be involved in like being just off to Hong Kong for three weeks to adjudicate at their Schools' Music Festival, conducting the splendid Northampton Bach Choir, and weekly appearances on BBC Northampton as their answer to Classic FM.

Paul Warmoth (1983) is working four days a week at Hill House International Prep School in Knightsbridge, teaching individual and group violin lessons. Also on the staff is **Stephen Foster** (1983), who does four days clarinet and saxophone teaching. Paul's mother **Janet** (née **Cotterill**, 1952) had a family of four boys after a short career as a soloist, and now teaches piano in Lincolnshire and at the American School in London.

Since leaving the RAM, counter tenor **Andrew Watts** (1991) has taken part in operatic and concert work throughout Europe, America and Canada. He has appeared with orchestras such as the Academy of St Martin-in-the-Fields, the London Symphony Orchestra, the Vienna Philharmonic and the Frankfurt Radio Symphony. His operatic work has included performances of *La Malinche* in Mexico City, *Wai* in Canada and on tour in Wales, the title role in Handel's

Orlando in Italy, and he has recorded a disc of Vivaldi and Handel arias with Ensemble Stradivaria of Paris. In Great Britain he has appeared for the English National Opera in their contemporary opera studio work. Future engagements include *Carmina Burana* with the London Symphony Orchestra, the world premiere of *Thérèse Raquin* for the Royal Opera House Covent Garden, and his debut at the Royal Opera House in *Gawain* (Birtwistle) and a recital in Marseille and Paris of lute songs and performances of *A Midsummer Night's Dream* in Toronto.

Janet Whelan (née Rogers, 1949) leads a busy life running her own school of music in Worthing, Sussex, performing and singing at many concerts, playing the organ for weddings and funerals and accompanying at festivals and exams.

Paul Willey (1975) has been appointed leader of the BBC Welsh Symphony Orchestra.

Hugh Winsley (1951) taught piano at Wembley Park School of Music and Portsmouth Grammar Schools and held various organist posts in England prior to emigrating to Denmark in 1974. He is currently organist of Frederikskard (check) church and is teaching privately.

Touring in Spain with the Orchestra of the Age of Enlightenment in early March with a programme celebrating music by Boccherini for the 250th anniversary of the composer's birth, were violinists **Stephen Bull** (1983), **Miranda Fulleylove** (1976), **Elizabeth Wallfisch** (1974), viola player **Jan Schlapp** (1969), cellist **Susan Sheppard** (1969), bass **Chi-chi Nwanoku** (1981) and oboist **Anthony Robson** (1979). The Orchestra gave performances in Seville, Madrid, Bilbao and Valencia.

A review in *The Times* on 4th March mentioned that joining Nigel Kennedy in his new London Wasp Factory jazz-rock group were cellist **Caroline Dale** (1993) and viola player **Bill Hawkes** (1990).

Harold Clark (1950) has written his memoirs and embarked on a self-publishing venture. The book, *Music's GP*, has taken off well; it contains much about Academy life in the late war years and includes interesting material about musical life in Peterborough after the war and beyond! The book is available through him by writing to 42 Glebe Road, Peterborough, Cambs. PE2 8BG and costs £4.95 plus 50p towards postage.

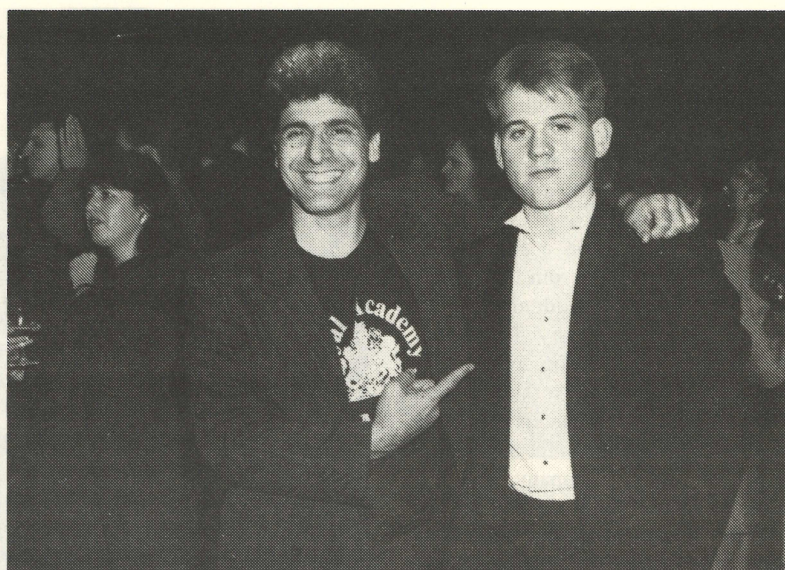


Photo: Rita Castle

Student Matthew Skelton (percussion) with Sam Pilafian (tuba) from Empire Brass at their concert in the Duke's Hall in November 1992. Matthew made a "surprise appearance" with the group at the concert.

All together now!

Conductor **Julian Bigg's** (1986) recently-released recording with the Czech Symphony Orchestra, entitled *Karaoke Opera* (Pickwick Classics DCIMPC 1015), is selling very well and providing excellent fun and entertainment. The two-cassette/CD pack (which won the *Classical Music Magazine Record of the Year* award for 1992!) provides one recording with singers and an orchestral version for you to enjoy yourself and entertain others with. Julian, who left the Academy in 1986, formed the Phoenix Chamber Orchestra in 1983 which, over the past ten years, has earned an enviable reputation, particularly for performances of British music. His first commercial recording, with the PCO, of the Shostakovich Chamber Symphonies, won universal acclaim. Among other accolades, he won the **Record of the Month** award from both the *Sunday Times* and *The Guardian* and indeed the disc remained the recommended recording in the *Penguin Stereo Guide* for nine years. He is currently in the middle of a 16-CD recording series with the Czech Symphony Orchestra, the first of which is *Karaoke Opera*. His debut in the theatre led to his appointment as musical director of *Les Misérables* in the West End, a post he held for nearly three years. He also worked on the Paris, Amsterdam and Copenhagen productions. He is also in demand as a film and session conductor, and recently completed work on Raymond Briggs' *Father Christmas* with Mel Smith. His busy freelance work includes everything from regular broadcasts with the BBC Concert Orchestra, and a season with the Birmingham Royal Ballet, to being in charge of the music for the most ambitious musical theatrical event staged in Britain: HM The Queen's 40th Anniversary Event at Earl's Court, a live TV extravaganza with a cast of over 3000. Future appearances include visits to Prague, Paris and Banff, as well as return engagements with the Orquesta Sinfonica de Venezuela and the Caracas Sinfonietta in South America. Later this year he starts work on another major West End show.

Helen Yorke (1981) has been appointed lecturer in German diction at the Juilliard School in New York. She is also arranging courses in German lieder. She took the time to write a *Letter from the Big Apple*: "I took up my position at the Juilliard School as a German diction teacher and vocal coach in October 1991. The school has a student performance level which is quite outstanding. This is accompanied by a level of stress and competition that is very evident, cannot be alleviated but can be worked with. I, as a coach, have a strong commitment to finding ways of using this pressure productively so that the coaching is experienced by the student as a bridge to their self-expression, not hindered by unnecessary performance anxieties. At the Juilliard we have anywhere between 600 and 700 students, and the varied ethnic and cultural backgrounds they bring is a welcomed contribution to the vitality and musical inspiration of the School. In NY the environment demands a certain amount of personal strength and stability to survive and not to go under. I feel honoured to be experiencing one of the richest cultural environments in the world and to be part of a really outstanding school of the arts."



RAM Post-War

Carey Humphreys (1950) has sent in the above photograph which was taken by professor of organ Douglas Hawkrigge; he would like to put names to faces

In common with other ex-servicemen and women (RAF in my case), I was fortunate enough to enter the RAM as a student in 1947 at the ripe old age of 25. They were interesting and exciting, often difficult, times in so many ways. Student groups were of fairly wide age ranges - 17-18 years-old straight from school, together with 25-26 year-olds. My grant, as a married man, was six pounds per week; on the birth of our son, during my first year at the RAM, this was increased to six pounds ten shillings per week!

I was enrolled on the GRSM course directed by the redoubtable Margaret Donnington; aural classes under Ernest Read and choir training with Dr Douglas Hopkins - all were memorable experiences. My instrumental studies with Douglas Hawkrigge and Frank Britton involved, of course, many practice hours, and my copies of Bach, Liszt, Debussy et al still bear the signs of their manifold annotations! Fortunately recital/concerts in the Duke's Hall were major but stimulating hurdles - not only musically but also for the pre-concert disciplinary sessions with Mrs Rawlins! (Move over, RAM Flight Sergeant disciplinarians!).

In those immediate post-war years most of us, especially the older ex-Service fold, were anxious to get on with our careers and to try and build a life for ourselves and our families. Perhaps at times we appeared somewhat over-motivated because of this, but certainly in retrospect, it seems we had to learn a lot in a short three-or-so years. As one of that motley crew I have many wonderful and happy memories of those times. My organ tutor, the late Douglas Hawkrigge, a very keen amateur photographer, took the enclosed picture of my contemporary GRSM group. Margaret Donnington is third from the right in the second row, I am fifth from the right in the top row. Who else is whom/who? (1947-50).

An appreciation

Lionel Dakers (1950) writes fondly of Douglas Hopkins, his former organ professor, who died in December 1992.

As a student at the RAM in the late 1940s, having come there after five years' war service in the army, one of the most revealing and memorable aspects was to be in Douglas Hopkins' choir training class. It was not so much his emphasis on technique as his highlighting common sense in dealing with choirs, and his guidance on how to treat singers in a human -and humane - way. His psychology extended to such seemingly small matters as smiling at your forces at awkward passages where they might easily come to grief and, by doing so, to put them at their ease and radiate encouragement. What valuable, and unexpected, advice this was for a fledgling like me. Years later we were together in Hong Kong and Singapore examining for The Associated Board.

When a timid lady candidate would be nervously biding her time before embarking on the LRSM sight reading, Douglas would bellow at her "Oh, do get on with it", which invariably put her less at her ease - until his infectious laughter and smile relaxed her - and me. His energy was legendary, and extended to his briskly walking considerable distances in the appalling humidity of Singapore, while we more youthful examiners would take a taxi, much to his disgust. He also developed a love for durian, an evil-smelling fruit which he would buy from street vendors, and which was calculated to keep his fellow examiners at a respectable distance.

Those of us who came under the spell of Douglas have cause to be grateful to him for his many kindnesses and help. Until ill-health dogged his latter years, he retained his youthful zest, his enthusiasm for life and friendship, which I for one have cause to be grateful for.

Student News Column

Since winning the RAM Nicholas Blake Prize in November, the **Moriarty Saxophone Quartet** have given performances at venues including the French Institute, Bedford Modern School, Mayfair Library, Ealing Hospital and another in Guildford High Street! In February the Quartet won the Tillett Trust Award, and they will be performing in the BBC Concert Hall at 6.30pm on 3rd June as part of their prize.

Tenor **James Barrett** won third prize, worth £500, in the First Rosemary Budgen Vocal Award at the Great Elm Music Festival. This led to an engagement in an opera gala evening on Queensmead Court near Bristol and an audition for Bath City Opera.

Congratulations to pianist **Miguel-Angel Munoz** on winning first prize of the Concurso Permanente de Jovenes Interpretes de Juventudes Musicales de Espana. And to singer **Fiona Macdonald** on being the joint winner of the Wagner Society Bayreuth Bursary, and **Daniel-Ben Pienaar** on winning one of the Yamaha Music Foundation of Europe Keyboard Scholarships.

Late November 1992, pianist **Simon Mulligan** recorded his first CD (due for release in April) for Supraphon: a first recording of Martinu's Triple Concertino with the Brno State Philharmonic Orchestra in Czechoslovakia conducted by Sir Yehudi Menuhin. On Boxing Day he made his Barbican debut performing Rachmaninov's Second Piano Concerto with the Royal Philharmonic Orchestra. In January he won the Wavendon Allmusic Student Award, presented by John Dankworth (1946) and Cleo Laine at the Royal Festival Hall, which led to a broadcast on Radio 4's *Loose Ends* performing solo jazz and a Haydn Trio movement with **Katherine Hunka** (violin) and cellist **Adrian Bradbury** (1991). A week later, with **Daniel Hope** (violin), he participated in the Young Concert Artists' Trust Competition in New York, where they reached the final.

Amanda Hall (voice) and **Adam Przewlocki** (piano) undertook a Valentine's Day afternoon of entertainment at Deal's West Restaurant adjacent to Carnaby Street; they will be performing their programme (songs by Gershwin, Cole Porter, Jerome Kern etc) in this and other venues in the future.

Following their appearance in *Così fan tutte* at the Academy last summer, sopranos **Fiona Motherway** and **Charlotte Page** and bass **David Campbell** were invited to repeat their roles in a new production by the Bernini Ensemble, giving performances at the Royal Ballet School, Richmond, and Channing School, Highgate.

Recorder player **Craig Solomon** runs a club (as a coordinator) for 3-7 year olds with special needs, working with children doing music therapy.

Best wishes to violinist **Carina Vince**, a third year graduate student, who was injured in a bad road traffic accident. We are pleased to hear that she is now home and on the way to recovery.

Norwegian student violinist **Marianne Thorsen** has recorded a CD with pianist Jorgen Larsen of works by Johan Svendsen

and Edvard Grieg, alongside those of Schubert, Smetana and Bloch. On Simax PSC1081.

Following their broadcast on *Platform Live* on Classic FM on 27th January, **Regent Brass** (**Glyn Lewis** and **Richard Fomison** (trumpets), **Richard Wainwright** (horn), **Philip Dale** (trombone) and **Greg MacNevin** (tuba), were asked back for another appearance on 8th March to advertise the Academy's contemporary music festival. Recent concert appearances have included a successful concert at the Crucible Theatre, Sheffield, to an extremely appreciative audience, and a schools concert. Future appearances will take place at the Chichester Music Festival on 10th July, Ramsgate Spring Festival on 30th May and a tour of Guernsey later in July. Regent Brass have also been asked to play in the Hambledon Concert Series in September.



The Moriarty Saxophone Quartet

In February **Mariane Tyler** visited William Harvey School for pupils from 3-19 with severe learning difficulties, taking part in a Music Day which aimed to present new sounds for the pupils to hear and new instruments to see. She played the cello to a group of ten teenagers between the ages of 17-19 with a variety of disabilities. Some could communicate using speech, others with sign language or sounds. Some could walk, some could not move, but she found that music was a language that they could all understand. Mariane writes: "I began by playing a movement from Bach's Unaccompanied Cello Suites which they responded to very positively. Some asked questions about the cello and some became excited and made accompanying noises to the music. I then played "guess the tune" and asked them to should "stop" when they recognised them. The TV theme tunes went down the best, and the pupils began singing along to songs which were familiar. One boy asked if I could play the theme music to *The Bill*, which I failed to remember, and he became very frantic and upset. Unfortunately all the other pupils were affected by this incident and became over-excited, so I quickly moved on to *Greensleeves* and a slow movement of Bach, which calmed the atmosphere. After this session I spent the rest of the afternoon watching a fellow special school teacher William Harvey School some songs. All ages mixed together, from three years old to 19. I learnt a lot that day and can see the importance that music can play in the lives of all people, with or without special needs. If anyone is interested in playing their instrument at a future

music day, please leave a note in my pigeon hole in the Academy".

Over 30 current and ex-RAM students will be appearing as soloists with **The Belmont Ensemble of London**, which is conducted by RAM conducting student, **Peter Gilbert-Dyson**. The orchestra will be giving monthly concerts at St Martin-in-the-Fields between March and December 1993, as well as a three-day Festival there in late August (Details on 071 930 0089). The Ensemble will also be giving a Charity Gala Concert in aid of Great Ormond Street Children's Hospital at St John's, Smith Square, on Friday 7th May (tickets on 071 222 1061). Peter writes that they have also recently recorded a performance of Walton's *Facade* and student composer **Adam Gorb**'s *Hymns Uproarious* with the Orchestra's Patron, Benjamin Luxon, as narrator, for release later this year. Several of the orchestras' concerts are being recorded by Classic FM for future broadcast after the success of their concert broadcast from St Martin-in-the-Fields on Christmas Day 1992. Plans are also underway for tours of Spain, Malta, Paris and Canada.



Photo: Camilla Jessel

Wigs for the Wigmore

Photo (left to right) Ashley Solomon, 1991 (recorder), Roxanna Panufnik (1989), composer, Neal Peres Da Costa, harpsichord

Florilegium, whose members include **Ashley Solomon** (1991), **Elizabeth Kenny** (lute and theorbo, 1990) and Academy professor of forte piano Neal Peres Da Costa, have just released their first CD of works by Telemann (Channel Classics CCS 5093) which received an excellent review on BBC Radio 4's *Kaleidoscope*. They recently premiered Roxanna Panufnik's *Flori Suite* at their Wigmore Hall debut in February. The CD can be ordered by phone or fax from 071 249 6846.

RAM-about

Nicholas Danby, professor of organ, released a new CD of organ works by CPE Bach for Virgin Classics in February, and in the same month gave a concert at the Krakow Music Festival in Poland.

Congratulations to **Jonathan Freeman-Attwood** and his wife Henrietta on the birth of their daughter, Jessica. In addition to his work as Dean of the Academy's BMus course, as a critic and

reviewer he has been providing regular baroque music reviews for *Gramophone*, and also reviews on books and scholarly editions for *Musical Times*. He has also recently started broadcasting for BBC Radio 3's *Record Review* programme. He has planned trumpet and organ recitals with **Iain Simcock** (1988), organist at Westminster Cathedral, in Cambridge, Manchester and Adlington Hall, as well as a CD to be recorded in September of this year.

Professor of violin **Maurice Hasson** will be touring California with the Santa Barbara Symphony Orchestra this coming April, with engagements thereafter in Venezuela and on tour in South America from 20 June until the end of July. From 1-14 August he will perform several concerts at the Pablo Casals Festival in France, where he will also be giving masterclasses. Recently the Pickwick label has released two recordings by Maurice, one of *French Sonatas* (Franck, Fauré and Debussy) with pianist Christian Ivaldi, and another entitled *Violin Favourites*, virtuoso pieces recorded with pianist Ian Brown. The BBC Music Magazine chose Maurice's live broadcast of the Poeme by chausson at the Brighton Festival to appear on CD or cassette with their February issue.

Professor of violin **Nona Liddell** has been awarded the 1993 Cobbett Medal for services to chamber music. This is awarded annually by the Worshipful Company of Musicians.

Junior Academy cello teacher **Penelope Lynex** (1958), one of Douglas Cameron's pupils, continues to extend the large repertoire she started to build in RAM days. Several pieces have been written for her in recent years, the last of which is a work by Peter Dickinson, which she will take on tour later this year on a return visit to Australia and New Zealand where she has achieved considerable success as a teacher and performer. Penelope is currently conducting rehearsals at the Junior Academy of Klengel's *Hymnus for 12 Cellos*. She is also playing in recital programmes composer David Wilde's sobering rondo, *The Cellist of Sarajevo*, written in admiration of Vedran Smailovic and his stand against violence, with PRS and other funds going to the refugee fund in Germany where David Wilde now lives.

Director of conducting studies, **Colin Metters**, has been invited to give a week of conducting masterclasses at the Hochschule fur Musik Franz Liszt in Weimar, to include two days working with a professional orchestra with the conducting students. He will also be giving a week of conducting seminars at the Sibelius Academy in Helsinki in 1994. Following his visit to Seville in November 1992, he has been invited to conduct the Orquesta Sinfónica de Sevilla in a seven-concert tour of Spain in October 1993.

Violinist and academy professor **Xue Wei** was the happy purchaser of a copy of the Academy's 1734 Stradivarius *Habenak* violin made by **David Ratray**, the RAM's instrument custodian.

Owen Murray, professor of free-bass accordion, will premier *On the Wings of the Wind* by **Nigel Clarke** (1987) at Glasgow's International Mayfest Festival on 21 May. He will also give recitals at Dumfries and Galloway Festival (2 and 3 June), Solway Arts Concert Series (Cumbria) on 5 June and at the Peterborough Cathedral Festival (6 July).

Once again, thanks so much to Desmond Fenton (1949) for his kind donation towards the cost of the Newsletter.
We are most grateful for this support.

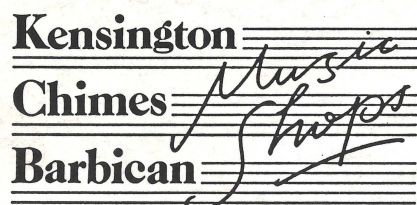
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The Development Office would like to thank everyone who sent in information for the Newsletter. Janet Snowman would be delighted to receive contributions for the Bush Telegraph section, as well as general news, especially from former students both abroad and working as freelance musicians. Also, please let us know if, when and to where you go if you change your addresses to enable us to amend our records accordingly.

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John Davie is married to Carole Williams (1986), organist and recording artist.

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